

AGO NEWS

A publication for Members • Volume 9, Number 1

International Contemporary Art

The Roger and Myra Davidson Collection

KEN INTELLIGENCE, A SURENESS OF VISION, AND COMMITMENT TO EXCELLENCE HAVE SERVED AS GUIDESTEPS OVER THE YEARS FOR ROGER DAVIDSON IN ASSEMBLING ONE OF THE MOST IMPORTANT PRIVATE COLLECTIONS OF INTERNATIONAL CONTEMPORARY ART IN CANADA. THE AGO IS PLEASED TO PRESENT *Selections from the Roger and Myra Davidson Collection*; Sam and Ayala Zacks Wing and Gallery of Contemporary Art; January 17 – March 22; organized by the Art Gallery of Ontario.

BY CLARA HARGITTAY

More often than not, the subject of private art collections in Canada tends to conjure up images of traditional paintings gracing the walls of elegant, equally traditional interiors. Art objects are primarily accumulated not for the sake of aesthetic pleasure, but for the sake of sound investment – their values already established in catalogues of auction houses and on the pages of history books.

Seldom do we picture Canadian collectors as players on the dynamic international art scene, competing for works of leading contemporary artists, or seeking out fresh, new talent on the cutting edge of the avant-garde. Yet, those who collect in retrospect of history ultimately miss out on the challenge and excitement (and sometimes spectacular financial gains) that comes with collecting contemporary art, which ironically the popes, cardinals, and nobles of 17th-century Rome already knew and appreciated. Indeed, one of the most fascinating aspects of the recent exhibition *Vatican Splendour: Masterpieces of Baroque Art* was the lively and competitive state of art patronage at the time, which the exhibition vividly brought into focus.

The present state of private collecting on the international art scene, especially in the area of contemporary art, is no less intriguing than it was 300 years ago. At the centre of current interest, and subject of spirited discussions in influential art magazines, are the new German collectors whose shift of emphasis from the American school to works produced in their own country has had a profound effect on the international art market, and has been largely instrumental in bolstering a renewed confidence in European, and particularly German, art and culture. Important European collectors, such as the Saatchis in England, Count Panza in Italy, and the controversial Peter Ludwig in West Germany, wield tremendous influence and power not only on the commercial art market, but also on the museum scene. The dynamic state of private collecting, and the resulting competition surrounding major loans and donations by individuals to public galleries, are directly responsible for the unprecedented building boom of new museums in West Germany today.

As much as collectors might enjoy the competition, they are the first to point out that behind every outstanding collection there is a deep personal commitment, and at the end, it is only the art that matters. As a result, each private art collection is as unique as the person who assembled it: there is almost always a pattern that emerges that bears the signature of the collector.

Right: Bryan Hunt (American, b. 1947), *Birth of Venus* 1986; cast bronze and limestone base, 147.9 x 17.8 x 17.8 cm. Roger and Myra Davidson Collection.

Far right: Georg Baselitz (German, b. 1938), *Damm*, 1975; oil on canvas, 175.3 x 233.7 cm. Roger and Myra Davidson Collection.

Below: Frank Stella (American, b. 1936), *Protractor Variation*; acrylic on canvas, 152.4 x 609.6 cm. Roger and Myra Davidson Collection.



Given the prevailing conservative attitudes to art collecting in Canada, it is refreshing to find in Toronto a collection that in content and scope rivals some of the best on the international scene. Among the handful of significant private collections of international contemporary art in Canada, the Roger and Myra Davidson collection, from which selections are featured in this exhibition, is not only one of the most important but also one of the most thoughtfully selected as well.

To define the Davidson collection in a few words is not an easy task. Just how individual and independent Mr. Davidson has always been in his collecting practices is illustrated by New York dealer Joseph Hellman. He said: "Roger's collection is as ambitious as Roger is. But if Roger is brilliant, he is also quixotic, enigmatic, and elusive, and defining the collection is like defining him." Yet, there is a pattern. As Roald Nasgaard, Chief Curator at the Art Gallery of Ontario, who selected the works for the exhibition explains,

"the Davidson collection in an extraordinary way encompasses important work by some of the most significant artists of the last 40 years...yet by the same token, it emphasizes artists that Roger Davidson has retained special commitment to over the years, such as Robert Rauschenberg, Richard Serra, Frank Stella, Jules Olitski, Ellsworth Kelly, Kenneth Noland, Anthony Caro, for example, and some younger artists such as Donald Sultan and Brian Hunt who are his more recent preoccupation...the mark of Davidson's collecting practice has been to acquire in depth the work of three or four artists, whom during each successive period of time he has considered especially important."

Davidson must be credited for his sureness of vision and his uncanny ability to focus on work that for the time it was produced invariably would be the dominant art of its time, be it Pop art, Colour Field

continued p. 2

AGO Design Competition

Leading Architects in Ontario Compete for Stage III

THE AGO HAS SELECTED FOUR ONTARIO ARCHITECTS AS finalists in the competition to design Stage III – the Gallery's \$20-million expansion and renovation program. The finalists chosen are A.J. Diamond and Partners Architects and Planners, Barton Myers Associates Architects/Planners, Moriyma and Teshima Architects, and Zeidler Roberts Partnership.

BY NONI REGAN

The Stage III competition was launched August 25 with the mailing of entry invitations to all Ontario Association of Architects' Certificate of Practice holders with a principal office in Ontario. The four finalists were chosen by a Selection Committee from a total of 28 submissions.

The winning proposal will be determined by jury in January 1987. Jury members are as follows: Montreal architect Phyllis Lambert; Moshe Safdie, designer of the new National Gallery in Ottawa; Gustavo da Roza, designer of The Winnipeg Art Gallery; Douglas

Richardson, architectural historian and author of *Ontario Towns*; Peter Kolisnyk, professional artist and member of the AGO Board of Trustees; Dr. Robert Bandeen, a Vice President, Board of Trustees; and AGO Director William Withrow.

Prior to jurying, the schemes will be passed by a Technical Review Committee, which will review submissions for compliance with conditions and technical requirements. Architect Stephen V.E. Irwin of Shore Tilbe Henschel Irwin Peters, Architects and Engineers, has been appointed to act as professional advisor for the competition.

The competing architectural firms are facing a complex and challenging task. Although the winning entry must respond to fixed goals and conditions, the successful scheme just as importantly will be required to embody the spiritual goals and aspirations of the Gallery. In doing so Stage III will have to respond to a diverse set of public values: it must benefit the art community, the viewing public, the neighbourhood,

and the people who work in the institution.

The Gallery hopes that Stage III will help to establish the AGO as a vital international centre for the visual arts, and that it will provide an informal meeting place for artists, critics, and professionals.

For the viewing public, Stage III must make the Gallery a more inviting place to visit. In the process, the Gallery should become more enjoyable, convenient, and entertaining. To achieve this Stage III will dramatically change the Gallery's exterior appearance, so that it will enhance the community and make the neighbourhood proud. For the Gallery's staff and volunteers, Stage III will provide a new working environment, one that will be comfortable, convenient, and effective – a workplace that will evoke pride and commitment.

Stage III will also increase exhibition space by 50%, and include new galleries for contemporary art, Inuit

continued p. 2

The Miserere Portfolio

ALTHOUGH GEORGES ROUAULT DID NOT BEGIN TO MAKE prints until the age of 40, he became a prolific printmaker, producing powerful and haunting graphic images. His *Miserere* portfolio, which was purchased by the AGO in 1957, is one of his most outstanding achievements. *Georges Rouault: Miserere*, Margaret Eaton Gallery, January 17 - March 22; organized and circulated provincially by the Art Gallery of Ontario.

BY BRENDA RIX

Georges Rouault was an artist of great conviction. Born during a bombardment by government troops, while Paris was under the Commune, he grew up in a world of hardship and unrest. Man's injustice to man and the desperate need of the human race for redemption would later become the major themes of his art. Throughout his career, his penetrating but often harsh portrayals of clowns, prostitutes, and judges were balanced against more serene depictions of the sufferings of Christ. The *Miserere* portfolio, which dates to a time when he had attained artistic maturity, contains a full representation of his most classic subjects.

Several factors influenced Rouault's artistic development. As a young man he was apprenticed to a glass painter, an experience that has been linked to his later use of heavy, dark outlines and the deep, rich colours of his paintings. His early training at the École des Beaux-Arts under the Symbolist artist Gustave Moreau encouraged him to draw on religion and mythology for his themes. His association with two Catholic writers, Léon Bloy and André Suarès, also inspired him to paint religious subjects. In addition, Rouault was in close touch with a group of avant-garde artists called the *Fauves* or "wild beasts," who created images of great visual and emotional power through the use of flat patterns, distortions of form, and pure, bright colours.

In 1917 Rouault met Ambroise Vollard, a man dedicated to the production of fine illustrated books. By this time Rouault was 43 years old and had assembled a vast repertoire of images, which he wanted to disperse to a wider audience. Vollard offered to publish the series of prints which came to be called the *Miserere*. He also became the artist's exclusive dealer and, over the next 20 years, commissioned Rouault to provide prints for several major portfolios.

Although Rouault did not begin to make prints until late in life, he became a prolific printmaker, producing powerful and haunting graphic images. Using a variety of unconventional techniques, he worked on the 58 plates in the *Miserere* for almost 10 years - from 1916 to 1918 and from 1920 to 1927. To begin each print, Vollard had one of Rouault's Indian ink wash drawings or oil paintings photo-mechanically etched onto a copper plate using the photogravure process. The artist then attacked the plates using etching, aquatint, drypoint, and roulette in unusual combinations to create the deep, brooding blacks and luminous whites of the images. Rouault explained in his *Preface* to the portfolio, "I worked unceasingly on each plate... I reworked the plates again and again!"

The title "*Miserere*" refers to Psalm 51 which be-



French Expressionist painter and printmaker Georges Rouault was born in Paris in 1871. He was first apprenticed to a glass painter before beginning his studies with the Symbolist painter Gustave Moreau in 1892. Exhibited with his fellow students, Matisse and Marquet, at the Salon d'Automne and the Salon des Indépendants in the early 1900s, but did not follow the style of the future Fauves. In 1898, he began to paint destitute figures on the fringes of society. Between 1914-1920 he illustrated several books published by his dealer Ambroise Vollard. From c.1940 he devoted himself exclusively to religious subject matter. In 1945 both the Kunsthauus in Zürich and the Museum of Modern Art in New York organized major exhibitions of Rouault's works, followed by a full retrospective in 1952 at the Musée Nationale d'Art Moderne in Paris a few years before his death in 1958.

Miserere portfolio, 1923, etching, aquatint, drypoint, and roulette over photogravure, 57.3 x 41.3 cm (imp.), AGO, Purchase, 1957.



gins "*Miserere mei Deus* (Have mercy on me, O God)!" The Bible, the Latin poets, Pascal's *Pensées*, and the inscriptions on the works, which were taken primarily from well-known proverbs, all reinforce Rouault's obvious intention that the work itself become a prayer. The portfolio as it developed included two sections: a "*Miserere*" section of 33 plates that abounds in personifications of pride and hopelessness in the form of prostitutes, lawyers, kings, and clowns; and a "*Guerre*" section with 25 images of battle-grounds, skeletons, and death, which were inspired by World War I.

The portfolio was not published until 1948 when Rouault arranged to have it issued in an edition of 450. The Art Gallery of Ontario's portfolio is number 420

in this edition. The series provides a panorama of all that Rouault wanted to express in his art up to the time of its inception and, for the 30 years following its completion in 1927, the artist drew on the themes over and over again for his paintings, drawings, and prints. Although he worked on several other important portfolios for Vollard, none provides as complete a statement of his beliefs about life and art as the pivotal and monumental *Miserere*.

Brenda Rix is Assistant Curator of Prints and Drawings at the AGO.

**Georges Rouault: Miserere, Margaret Eaton Gallery
January 17 - March 22**

DAVIDSON COLLECTION continued from p. 1

painting, or Minimal art. This achievement becomes even more impressive, and the competitive nature of international collecting more apparent, when one realizes that many of the artists' names whom Davidson has collected over the past 25 years or so, also pop up - although in different contexts - in such famous and definitive European collections as those of Count Panza and Peter Ludwig.

As the exhibition title suggests, only a representative selection of the Davidson collection, which fills a large house in Toronto, another in the Muskokas, and considerable storage space, is being shown at the AGO. The over 60 large-scale works occupy two spacious galleries, which under normal circumstances tend to look cavernous. But as David Mirvish, fellow collector and good friend of Roger Davidson, says, the size of a work of art never intimidated Davidson: "Roger set a tone for ambitious collecting [in Toronto]... He never worried about whether a painting was too big, but about whether it moved him or not.... [He] helped to set the tone in the city, a tone about the ambition of the artists themselves, a tone about the idea of our being receptive to artists who were not necessarily from our own country, who did not come from Europe where we had all been taught art came from."

Several of the works in the exhibition are from the AGO's Permanent Collection, which the Davidsons have generously donated to the Gallery over a period of time. Roger Davidson's personal ties with this institution go back a long way. In fact, he is carrying on a family tradition that began with his mother, the late Bea Davidson, who was an active supporter of the Gallery in the 1950s and also served as a member of the Board of Trustees. Mrs. Davidson was a remarkable woman. She was the first female graduate of the School of Architecture of the University of Toronto,



Interior view of the Davidson home.

and made tremendous contributions to the Toronto art scene in bringing together artists of international stature and AGO staff, resulting in many exciting programs at the Gallery. Her love of art and openness to the unconventional has allowed and encouraged her son Roger to be receptive to the best and most progressive art at an early age.

The full-colour illustrated catalogue, which accompanies the exhibition, traces Roger Davidson's development as an exceptional collector, from the time at age sixteen when he made his first significant purchase, a work by Josef Albers, up until today. It also includes a fascinating conversation between Roald Nasgaard and Roger and Myra Davidson which offers valuable insights about the collector's taste, philosophy, and ideas about art, and the principles that have governed his collecting practices from the very start. But it is in the exhibition itself that the story of the Davidson collection unfolds and the enigma of Roger Davidson and his collection is finally revealed.

Clara Hargittay is Editor of AGO News.

**Selections from the Roger and Myra Davidson Collection.
January 17 - March 22**

STAGE III continued from p. 1

art, and an indoor sculpture court. Over-all AGO space will increase 25% from 371,000 square feet to 465,000 square feet. It is anticipated that Stage III will be jointly funded by government and private sources.

The Art Gallery of Ontario (formerly Art Museum of Toronto) was founded in 1900 on the initiative of Sir Edmund Walker. It was given a permanent home in The Grange, a handsome Georgian mansion, which was bequeathed to the Gallery by Mrs. Goldwyn Smith in 1911.

Demand from an increasingly sophisticated audience, and the continued, steady growth of the Permanent Collection have necessitated changes in the physical space of the Gallery several times since then. In 1966, in response to the needs of a changing community, the Gallery was given a new mandate by the province, to serve as the Art Gallery of Ontario. That year the AGO embarked on a major three-stage expansion. Stages I and II were completed by 1977, which instantly catapulted the Gallery into the ranks of world-class art institutions.

The spectacular Henry Moore Sculpture Centre, the innovative Activity Centre and Gallery School, and the modern exhibition galleries have served the institution well over the past decade. The AGO's Permanent Collection now numbers more than 11,000 works of art, of which only a small representative selection may be displayed at a given time. The implementation of the third and final stage of the expansion plans is now necessary to keep up with increasing needs of the growing collection.

The four final submissions will be exhibited at the Gallery from February 28 to May 3. Visitors will be asked to comment on specific details they would like to see incorporated into the new building.

Noni Regan is Project Coordinator at the AGO Administration Division.

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Tuesday through Sunday Gallery Talks daily. For detailed description of programs consult the Events' listing.	Gallery closed Mondays. Shops and restaurant open.			Gallery, Shops, & Restaurant closed.		
4	5	6	7	8	9	10
Hands On / 1-4 pm Sunday Studio / 11 am-4 pm			Rendezvous with Art / 5:45 pm Activity Centre Adult Studio course / begins		Artful Conversation / 11:15 am	Films (ROM) India Series - Documentaries / 3 pm
11	12	13	14	15	16	17
Exhibitions Walking Tour John Lyman / 2 pm Hands On / 1-4 pm Perspective '86 / closes Linnaeus Tripe / closes Sunday Studio / 11 am-4 pm Sunday Concert / 3 pm Sunday Start with Art / 11 am Films India Series / 1 pm			Rendezvous with Art / 5:45 pm	Films Phantom India Series / 7 pm	Artful Conversation / 11:15 am	Exhibitions Davidson Collection / opens Georges Rouault: Misère / opens Films (ROM) India Series - Documentaries / 3 pm
18	19	20	21	22	23	24
Hands On / 1-4 pm Sunday Studio / 11 am-4 pm Films India Series / 1 pm			Rendezvous with Art / 5:45 pm Art in the Morning John Lyman / 9:30 am	Film Phantom India Series / 7 pm	Artful Conversation / 11:15 am	Films (ROM) India Series - Documentaries / 3 pm
25	26	27	28	29	30	31
Exhibition 1931 - Painters of Canada Series / closes Hands On / 1-4 pm Sunday Studio / 11 am-4 pm Films India Series / 1 pm			Rendezvous with Art / 5:45 pm Gallery Hopping / 7:30 pm	Members' Opening Alexander & John Robert Cazens / 2-9 pm Films Phantom India Series / 7 pm	Exhibition Alexander & John Robert Cazens / opens Artful Conversation / 11:15 am	Signed Gallery Talk / 2 pm Film (ROM) India Series - Documentaries / 4 pm Exhibitions John Lyman / continues Surrealism in Collection of Ago / continues

THE COLLECTION IN FOCUS

Conservation and
The Grange

BY SANDRA LAWRENCE

WHEN THE LOVELY HISTORIC HOME, THE GRANGE, BECAME part of the fledgling Art Museum of Toronto in 1911, the bequest included a group of art works which had been collected by its owners William Henry Boulton and his wife Harriette, and later by Harriette and her second husband, Goldwin Smith. While this original collection contained few real master works, and in fact, many works are copies of known masterpieces, the collection is of special historical significance to The Grange, enhancing the restored authenticity of a 'Gentleman's House' of the mid-1830s in early Toronto.

In building an art collection for a home such as The Grange at that time, a good copy of an important work was considered totally acceptable - a concept superficially in contradiction to present-day requirements for originality and authenticity. Perhaps it can be best compared to the current proliferation of art posters and reproduction prints which are popular forms of art in today's homes.

Over the years most of the works in The Grange collection remained in storage while so-called better or more important works typical of early 20th-century Toronto taste were displayed in the house. These years of storage have taken their toll, necessitating the current ongoing rehabilitation of the Boulton collection. During the past year the Gallery's recently expanded Conservation Department has been working closely with Dennis Reid, Curator of Canadian Historical Art at the AGO, in preparing these works for exhibition in The Grange Music Room. In addition to a general preventive conservation throughout The Grange house, work has included numerous minor repairs to paintings and frames, major restoration of several paintings, and conservation treatments of works on paper and a sculpture.

So far in this major conservation project three paintings have undergone restoration: these included *Magdalene Reading* [after Correggio] which is now thought to have been painted by Harriette Boulton; *Madonna and Child* (in the style of Raphael) which is known to be by a prominent Canadian copyist named Antoine Sebastian Falardeau, who worked in Florence. These two works, along with an anonymous



Above: C. Stanfield, *Windmill*, oil on canvas, 55.9 x 50.8 cm. Art Gallery of Ontario, Goldwin Smith Collection, 1911, (before treatment).

Right: *Magdalene Reading* (after Correggio); oil on canvas, 30.5 x 41.9 cm. Art Gallery of Ontario, Goldwin Smith Collection, 1911, (before treatment).



Battle Scene, have all been cleaned, relined, and restored. While working on The Grange collection conservation staff met with a few unexpected surprises. During the cleaning of *Windmill* - a work that was signed on its back but had been exhibited by Harriette as a Kriehoff as early as 1852 - a signature was exposed after removal of red overpaint, revealing the work to be by someone named C. Stanfield. During the unframing of two oval silhouettes entitled *Wm. Fitzgerald* and *Mrs. Fitzgerald*, a silhouette of a third person was discovered.

Conservation efforts involving cleaning, retouching, and repairing the frame were also applied to *Figures in a Landscape* (after Watteau), copied and developed from a detail in Watteau's *Embarkation for Cythera* which now hangs in the Louvre. A large watercolour by William Armstrong entitled *Mackenzie River* was in particularly poor condition with worm creases in the paper and damages to the design surface. The work was treated by removal of a deteriorated lining paper, a cleaning on a suction table to reduce the stains in the paper, some consolidation, and humidification in order to flatten the work for re-matting. In the area of preventive conservation of the works on paper in The Grange collection, an examination was carried out on a series of 19th-century English watercolours by F.C. Coleridge, which had belonged to Goldwin Smith. These works now hang in The

Grange Library (built by Goldwin Smith), where exposure to sunlight is causing fading of the watercolours and contributing to the deterioration of the paper. These works will be removed from the library and replaced by quality photographic reproductions. The originals, after treatment, will be available for study or for exhibition in a more favourable environment. The upgrading of matting and framing of other works on paper is an ongoing project.

A large cast plaster bust of Sir Charles Metcalfe, a governor general of the mid-19th century who was popular with the establishment Tories, offered a real challenge to conservation staff. The work is the only known surviving copy, signed by Samuel Gardner, of what is possibly the earliest example of modeled sculpture produced in Ontario. Treatment included consolidation of the badly flaking paint, surface cleaning, and restoration of broken areas of the base.

The Conservation Department staff have been assisted in their work on The Grange collection by a number of summer students and interns from conservation training programs at Queen's University, Kingston, and Sir Sanford Fleming College, Peterborough. The overall project will continue to be one of the priorities for the department, along with its other responsibilities.

Sandra Lawrence is Chief Conservator at the AGO.

Exhibitions

Perspective '86: Will Gorlitz and Nancy Johnson

Gallery of Contemporary Art through January 11
This exhibition of paintings by Will Gorlitz and drawings by Nancy Johnson is the second in an annual exhibition series featuring the work of young Canadian artists who have not previously exhibited at major public art galleries. The Perspective series is made possible by a grant from George W. Gilmore. Organized by the AGO.

Linnaeus Tripe: Photographer of British India 1854-1870

Margaret Eaton Gallery through January 11
This exhibition of over 70 historic calotypes and collodion prints taken in Burma and India by British photographer Linnaeus Tripe (1822-1902) between 1854 and 1870 reveals an exotic world through the eyes of an official recorder of architecture and landscapes whose images increasingly look on the "private" qualities we associate with fine art photography. Organized by the AGO.

John Lyman 1886-1967 "I Live by My Eyes"

Gallery E through February 22
The exhibition celebrates the 100th anniversary of the birth of this important Canadian painter. Against prevailing artistic trends, John Lyman (1886-1967) created an independent body of work which offered a viable alternative to the rugged, out-of-doors nationalism of the Group of Seven. The retrospective includes a selection of the artist's most significant paintings and drawings. The accompanying catalogue deals with Lyman's work in the context of Canadian art. Organized and circulated by the Agnes Etherington Art Centre, Kingston, Ontario.

1931 - Painters of Canada Series of Christmas Cards

Iner Gallery through January 25
An exhibition of silkscreen prints and proofs produced for the 1931 Christmas card series published by William E. Coult, founder of Hallmark Cards Canada. In addition to selected documents, it includes work by twenty-six artists, several by members of the Group of Seven. Organized by Public Archives Canada in collaboration with Hallmark Cards Canada. The exhibition at the AGO is sponsored by Canada Post and Hallmark Cards Canada.

Surrealism in the Collection of the Art Gallery of Ontario

Inna Moore Gallery through February 22
This exhibition highlights the major work by Yves Tanguy, L'Oréal de Satin (The Pillow of Satin), which was recently purchased by the AGO with revenue from its Annual Giving Fund. The painting is presented in the Gallery for the first time in the context of the AGO's modest but important collection of Surrealist works by such artists as Miró, Magritte, Ernst, Arp, and Giacometti. Organized by the AGO.

Selections from the Roger and Myra Davidson Collection

Sam and Ayala Zacks West and Gallery of Contemporary Art January 17 - 21 March 22
Over sixty large-scale works by some of the most significant international contemporary artists from the collection of Roger and Myra Davidson. The selection puts special emphasis on Rauschenberg, Kelly, and Stella, but richly represents the key movements of the last three decades: Pop, including Oldenburg, Lichtenstein, and Rosenquist; Minimal with Andre Judd, LeWitt, Morris, and Serra; Colorfield by Bush, Louis, Noland, Olitski, and Poonis; and the more recent neo-expressionist and figurative art from Europe and the United States by such painters as Baselitz, Cucchi, Schnabel, and Sultan. The Davidson collection is one of the most important private collections of contemporary art in Canada. The exhibition is organized



Enzo Cucchi (Italian, b. 1950), *Danza Barbara*, 1983; oil on canvas, 300.0 x 100.0 cm. Roger and Myra Davidson Collection.

by the Art Gallery of Ontario.

Georges Rouault: Miserere

Margaret Eaton Gallery January 17 - March 22
Although Georges Rouault (1871-1958) did not begin to make prints until the age of 40, he became a prolific printmaker, producing powerful and haunting graphic images. The *Miserere* portfolio, which occupied him for almost ten years, is one of his most outstanding achievements. The portfolio was issued in 1948 in an edition of 450 and includes 58 prints which were made using an unusual combination of intaglio processes. In 1957 the Gallery purchased portfolio number 420 in the edition. This exhibition emphasizes once again the important place held by this monumental series in the history of 20th-century printmaking. Organized by the Art Gallery of Ontario.

Alexander and John Robert Cozens: The Poetry of Landscape

Sam and Ayala Zacks West and Gallery of Contemporary Art January 30 - March 29
Before Turner, Girtin, and Constable, father and son Alexander and John Robert Cozens created visually stunning watercolours in the tradition of the Picturesque and the 18th-century ideal. The present year marks the 200th anniversary of Alexander's death. The exhibition sheds new light on much of his early work from his years as a young artist in Russia and England, long the subject of speculation. The 190 works in the exhibition include

75 watercolours by John Robert whom Constable called "the greatest genius that ever touched landscape." Organized by the Art Gallery of Ontario in conjunction with the Victoria and Albert Museum. Sponsored by Midland Bank Canada.

Permanent Collection

Walker Court, Wood, Fudger, Laidlaw, and Leonard Galleries
Fourteenth through 20th-century paintings; 19th- and 20th-century sculpture and major paintings from the Contemporary Collection.

Georgia Ridley, John Ridley, and J.S. McLean Galleries
Selections of Canadian historical art from the Permanent Collection.

Signy Eaton Gallery
Selections of contemporary Canadian art from the Permanent Collection.

Henry Moore Sculpture Centre
Plasters, bronzes, and graphics from the Gallery's Moore Collection.

Print and Drawing Galleries
Selections from the Permanent Collection and loans.

Extension Services

The following exhibitions will be cir-

cled during January. Dates are subject to change.

Baroque Statuettes and Medals in the AGO: The Margaret and Ian Ross Collection

The Winnipeg Art Gallery through January 13

A Century of Printmaking in Canada: A Selection of Prints from the Canadian Historical Collection of the AGO
Grimby Public Art Gallery through January 4

Photographs of Laszlo Moholy-Nagy
Mackenzie Art Gallery, Regina through January 11

Vogue and Harper's Bazaar Fashion Covers: 1910-1925
CONTACT Exhibition
Timmins Museum; National Exhibition Centre
January 1-30

William Bartlett's Upper Canada

CONTACT Exhibition
Aurora Public Library
January 2-30

Preferred Places: A Selection of British Landscape Watercolours from the Collection of the Art Gallery of Ontario
Glenora Gallery, Toronto
January 8 - February 15

North Baffin Drawings: Collected by Terry Ryan on North Baffin Island
Art Gallery of Greater Victoria, BC
January 15 - March 1

Landscapes of the Mind: Images of Ontario
Chatham Cultural Centre
January 9 - February 1

Jack Bush: Early Work
Acadia University Art Gallery, Wolfville, Nova Scotia
January 11 - February 15

Sympathetic Realism: George A. Reid and the Academic Tradition
Kitchener Waterloo Art Gallery
January 15 - February 22

Harold Town: A Retrospective
Art Gallery of Nova Scotia, Halifax
January 22 - March 8

"Artists with their Work" Programs

Alison Brannen: Graphics
Hennepin Art Gallery, Welling
January 8-29

Tim Jocelyn: Installation
The Gallery & Library, Cambridge
January 12 - February 8

Lectures

Alexander Cozens: "Biostatmaster-General to the Town"

Kim Sloan, Guest Curator
The Jackson Hall
Sunday, February 1, 3:30 pm
Kim Sloan, curator of the exhibition *Alexander and John Robert Cozens: The Poetry of Landscape*, will discuss the art and times of Alexander Cozens. Free with admission.

Talks and Tours

Gallery Talks are free with admission and make visits more enjoyable through stimulating discussion. Learn about artists and popular themes over the centuries, confront essential issues in contemporary art, and increase visual awareness. Topics are available at the Information Desk. Join us during January:

Tuesdays to Thursdays at 12:15 pm and 2 pm
Wednesdays at 5:45 pm* and 7:30 pm
Fridays at 11:15 am** and 2 pm
Saturdays at 2 pm*** and 4 pm
Sundays at 2 pm and 4 pm

* Rendezvous with Art: a new pro-

gram for the afterwork crowd, featuring a half-hour tour which is followed by an informal discussion over complimentary coffee in the Art Rental and Sales Gallery.

** *Artful Conversation*: a program offered every Friday, features a half-hour Gallery Talk followed by an informal discussion over complimentary coffee.

*** On the last Saturday of each month, this talk will be signed for the hearing impaired. On January 31 at 2 pm the topic of the signed Gallery Talk will be the art of Henry Moore, the fascinating 20th-century British sculptor.

Walking Tours

John Lyman 1886-1967

"I Live by My Eyes"
Louise Domperre, Guest Curator
Gallery E
Sunday, January 11, 2 pm
Join Louise Domperre, Curatorial Coordinator at the Art Gallery at Harbourfront, for an informal tour of the current exhibition. Free with admission.

Hands On

A unique opportunity for families to explore art-related concepts in an informal, imaginative environment. Activities pertaining to colour, line, portraiture, and sculpture are part of the fun. *Hands On* is open each Sunday afternoon between 1-4 pm. Tickets for hourly sessions are available on a first-come, first-served basis at the Information Desk. Children aged 4-12 must be accompanied by a parent. For more information call 977-0414, ext. 352. Sponsored by George Weston Limited.

Activity Centre

Adult Studio
January 7 to March 12, 1987
The Gallery School continues to offer studio art courses for adults catering to both the novice as well as the more experienced student. These include introductory, intermediate, and life drawing, printmaking, watercolour, sculpture, and painting. Courses are held Wednesday or Thursday evenings from 7 to 10 pm and run for ten weeks. Registration is accepted by mail or in person and confirmed on receipt of payment. Early registration is recommended due to limited class size. Tuition is \$110 for Gallery Members and \$135 for non-Members. Cheques may be post-dated to January 7, 1986. Faculty and course offerings are subject to change and available on sufficient registration only. Call the Activity Centre at 977-0414, extension 369 for details.

Sunday Studio

Sundays 11 am - 4 pm
Sunday Studio is a family drop-in program open to the public and Gallery Members alike. Materials are available for drawing, painting, printmaking, and three-dimensional work. Gallery School artists are present to provide guidance. Children under age 12 must be accompanied by an adult. Recreation groups, clubs or organizations can

not be accommodated. Free with admission to the Gallery.

The Grange

Once a centre of social and political life in Upper Canada, The Grange is now among the most popular museums in Toronto. This fine heritage building has been restored to a Gentleman's House of the mid-1830s.

Free with admission. Entrance to The Grange through the AGO. Adult tours are arranged by calling 977-0414, ext. 237. For school tours call ext. 200.

A project of the Volunteer Committee.

Become a Grange Volunteer

If you wish to add a little variety to your life, not immerse yourself in the 19th century for 4 hours a week. Not only will you learn a great deal about the early history of Toronto, but you will also be imparting this knowledge to visitors, all while enjoying the companionship of your co-workers. The Grange will provide period costumes. For further information please call 977-0414, ext. 237.

Sunday Concerts

Sunday Concert Series The Walker Court Sunday, January 11, 3 pm

It has now become somewhat of a tradition that each season the Royal Conservatory of Music joins the Art Gallery of Ontario to hold Sunday afternoon concerts at the Gallery that highlight performers from the Conservatory. The concert during January features violinist Gerard Kantarjian and cellist Conrad Bloemendael. Free with admission to the Gallery.

Gallery Hopping

Your Best 'Insurance' for Great Viewing

Wednesday, January 28, 7:30 pm
The Manufacturers Life Insurance Company and Crown Life Insurance Company will open their doors for AGO Members and reveal the best of contemporary architecture and a stunning collection of art.

Please join us at the St. Paul's Square entrance of the Manufacturers Life Head Office at 200 Bloor St. E.

Tickets are \$10 which includes refreshments. Tickets may be ordered by following the instructions on page 6.

A Member may purchase up to 4 tickets.

Travel AGO

The Kingdom of the Two Sicilies

March 28 - April 12, 1987
We begin in dazzling Naples with her ancient treasures from Pompeii and Renaissance masterworks from the Bourbon collections. Our route then winds south to Ravenna and the beautiful Amalfi coast, visiting Paestum and finally crossing



Greek temple at Paestum, Southern Italy, Travel AGO's spring destination.

the Straits of Messina into Sicily. There, Greek temples, Roman mosaics and Norman cathedrals show the diversity and richness of the Sicilian past. Join us and delight the senses with study red wines, perfumed clusters of wisteria blossoms and the carpets of wild flowers that are the glory of Sicily in the spring.

An Oxford Experience March 28 - April 11, 1987

Imagine yourself a carefree student living "in college" at a world-famous university - without the worry of exams! For two wonderful weeks you may attend special art-related lectures in Corpus Christi College, Oxford University. Explore the history and architecture of this unique market town, drop in next door for evening at Christ Church Cathedral, visit the Bodleian Library, browse in Blackwell's famous book store, or simply stroll along the High Street. Additional highlights include specially arranged visits to country houses in the Cotswolds, to Stratford and London.

Boston and Beyond May 5-8, 1987

Join us at the Ritz Hotel for 4 exciting days in the Boston area. See the outstanding American and European Impressionist paintings at the Museum of Fine Arts; visit the rich collection of Isabella Stewart Gardner housed in her Venetian-style palace; and walk the Freedom Trail. We will also visit the Concord Museum's collection of American decorative art, Orchard House - home of Louisa May Alcott - and Walter Gropius's house in Lincoln. No - we have not forgotten the Fogg Art Museum, and there is much, much more!

Roaming in Scotland September 8-19, 1987

We'll travel both the high road and the low road, searching for the finest of historical Scotland. In between island castles, stately homes, and bustling cities, there will be ample time to smell the heather and enjoy a wee dram.

Poland October 4-20, 1987

The first Travel Aco tour focusing on the 1000-year old cultural heritage of Poland! From the medieval city of Krakow to the vibrant present capital of Warsaw, get to know the country that gave us Copernicus, Chopin, and Mme. Curie-Skłodowska.

Travel Aco is a project of the Volunteer Committee.

Films

India

"It is more important for the west now to see our films than to understand them. In any case, true understanding will take time. Slighted for so long, India will not yield up her secrets to the west so easily, for cows are still holy here, and God is still a phallus." - Satyajit Ray, 1982

India is a vast subcontinent with one of the oldest and richest traditions of art, music, and literature. Although one country, there are over 800 mother tongues (16 languages with scripts of their own are recognized in the constitution) and the diversity in religions, races, customs, and cultural backgrounds is greater than within the rest of Western civilization. In India the industrial revolution began less than 40 years ago. Progress has been the result of a successful synthesis of Indian tradition with a Western education in the sciences and humanities. But the culture, brought about by Rabindranath Tagore, Gandhi, and Nehru, is the culture of the advanced middle class, while the lives of great numbers of people remain unaffected by these changes.

The series includes both documentaries and feature films that offer a brief but tantalizing view of this exotic and complex country. Indian directors Satyajit Ray and Shyam Benegal are featured as well as foreign filmmakers like Louis Malle, Jean Renoir, and James Ivory.



General Information

This series is sponsored jointly by the Royal Ontario Museum and the Art Gallery of Ontario. Please note locations of each film and ticket prices. In some cases films are free with admission to the Museum or Gallery. In addition to a series pass to Phantom India there are individual tickets available.

Research for the Art Gallery of Ontario series was prepared by Bob Huber. The series at the Royal Ontario Museum was prepared by Brian Hogarth, Programmer at the Royal Ontario Museum. We are grateful for the assistance of the Indian High Commission in providing several of the films.

Art Gallery of Ontario tickets are on sale in the Audio-Visual Centre from January 6 and one hour prior to screening outside The Jackman Hall. Entrance to all films (except those at 1215 pm) is through the McCaul Street doors.

Tickets for the Royal Ontario Museum screenings are available at the door a half-hour before each screening in the ROM Theatre. Use the south entrance by the Museum subway and the McLaughlin Planetarium.

For further information, call 977-0414, ext. 260 (AGO) or 586-5565 (ROM).

Catherine Jonasson
Edward P. Taylor Audio-Visual Centre
Art Gallery of Ontario

Phantom India
(1968, colour, English commentary)
Script, direction, narration: Louis Malle

This series is screened at the Art Gallery of Ontario. A series pass to Phantom India is \$8; individual evenings are \$3 (each segment runs 54 min.).

Thursday, January 15, 7 pm
The Impossible Camera
Things Seen in Madras

Thursday, January 22, 7 pm
The Indians and the Sacred
Dream and Reality

Thursday, January 29, 7 pm
A Look at the Castles
On the Fringes of Society

Thursday, February 5, 7 pm
Bombay - The Future India

Documentaries
This series is screened at the Royal Ontario Museum and is free with ROM admission.

Saturday, January 3, 3 pm
India: An Introduction
(1980, 30 min.)
Recent developments in Indian political, social, and economic life.

Banaras: Steps to Heaven
(1984, 30 min.)
Journey down the Ganges at the holy city of Varanasi or Banaras.



Saturday, January 10, 3 pm

Satyajit Ray
(1968, 30 min.)
A profile of Ray at the height of his career.

Helen, Queen of the Nautch Girls
(30 min.)
Directed by James Ivory, this film offers numerous clips from the movies of a famous Indian movie musical star.

Saturday, January 17, 3 pm

Dadi's Family
(1981, 60 min.)
An intimate portrait of one rural family and the inter-relationships among the women in the village.

Wages of Action: Religion in a Hindu Village
(1979, 47 min.)
A look at the relationship between the caste system and the Hindu faith.

Saturday, January 24, 3 pm

Delhi Way
(47 min.)
Directed by James Ivory, this film traces the influence of Moghul and British imperial rule in Delhi's landmarks and culture.

Being Muslim in India
(1984, 40 min.)
The film follows the daily lives and religious practices of a number of Muslim men and women.

Saturday, January 31, 4 pm

No Longer Silent
(1986, 98 min.)
Directed by Laurette Deschamps with Kamla Bhasin, this film follows the efforts of several Indian women as they strive to educate others on such controversial issues as dowry deaths and women in advertising (Toronto premiere).

Features
The following films will be screened at the AGO except where indicated. A single film costs \$3, a double bill \$5.

Sunday, January 11, 1 pm
The River
(1951, Technicolor, 99 min.)

Directed by Jean Renoir with script by Rumer Godden, Jean Renoir, from the novel by Rumer Godden. Photography by Claude Renoir with Nora Swinburne, Esmond Knight.

3 pm
Aranyer Din Ratri (Days and Nights in the Forest)
(1970, b/w, 115 min., Bengali with English subtitles)

Dir. Satyajit Ray, based on novel by Sunil Ganguly, with Soumitra Chatterjee, Sharmila Tagore.
*This film is free.

Sunday, January 18, 1 pm
Pratikandha (The Adversary)
(1970, b/w, 110 min., Bengali with English subtitles)
Directed by Satyajit Ray, script written by Ray, based on a story by Sunil Ganguly, with Dhritiman Chatterjee, Jayashree Roy.

3:15 pm
Ghar Baire (The Home and the World)
(1984, col., 140 min., Hindi with English subtitles)
Script, Director & Music: Satyajit Ray. Based on the novel by Rabindranath Tagore, with Soumitra Chatterjee, Swatilekha Chatterjee, Victor Banerjee.

Sunday, January 25, 1 pm
Bhumika (The Role)
(1977, col., 142 min., Hindi with English subtitles)

Dir. Shyam Benegal, with Smriti Patil, Anant Nag, Amrish Puri.
3:30 pm
Mahanagar (The Big City)
(1963, b/w, 131 min., Bengali with

English subtitles)
Dir. Satyajit Ray, based on story by Narendra Nath Mitra, with Anil Chatterjee, Madhabi Mukherjee.

Sunday, February 1, 7:30 pm

****Manifestations of Shiva**
(1981, col., 60 min.)
Directed by Makolm Leigh, produced by Mural Peters for the Asia Society. Made originally to complement the Philadelphia Museum of Art's exhibition of the same name, this film shows the many ways in which people in India worship Shiva - the Hindu god who embodies the creative-destructive force. (No narration.) (Print courtesy of the Museum of Modern Art).

****Altar of Fire**
(1976, col., 45 min.)
Dir. Robert Gardner. A record of the 12-day Vedic Hindu sacrifice, the Agnicayana, in Kerala which dates back over 3000 years, and which will likely never be performed again.
**Above films at the AGO.

Noon-hour Films

During the month of January the noon-hour film program will feature films about East Indian culture and civilization. The films deal with not only the arts of painting and architecture but also, the music and the art of the dance.

Programs can be obtained by calling 977-0414 ext. 258.

We are grateful to the Indian High Commission for supplying the films for this series.

Admission is free with entrance to the Gallery. Screenings take place in The Jackman Hall.

Members' Activities

Invitation to Members



Members and their guests are invited to preview *Alexander and John Robert Coates: The Poetry of Landscape* on Thursday, January 29, from 2 until 9 pm in the East Zacks Gallery. Tours of the exhibition and complimentary tea in the Walker Court are featured in the afternoon.

Opening ceremonies are at 6:30 pm, followed by a reception with music and regular bar service in the Walker Court and, in addition, there will be an evening performance by the Exultate Chamber Singers, who under the direction of John Little, will entertain with a selection of English songs. The Members' Lounge is open throughout the afternoon and evening. Reservations are recommended in the Restaurant from 11:30 am for lunch and from 5 to 8 pm for evening dining.

For the following programs, tickets must be purchased in advance. There are no refunds after 3 working days prior to the scheduled event. To order tickets, please follow instructions on page 6. A Member may purchase up to 4 tickets. The following are projects of the Volunteer Committee.

Art in the Morning
John Lyman 1886-1967
"I Live by my Eyes"
Wednesday, January 21, 9:30 am
Coffee and nibbles in the Members' Lounge are followed by a tour of the John Lyman exhibition, one of the great pioneers of Canadian 20th-century art. Meet in the main lobby. Tickets are \$3.50.

Roger and Myra Davidson Collection
Wednesday, February 11, 9:30 am
Join us for coffee and nibbles in the Members' Lounge and a tour of the Davidson Collection, one of the most important private collections of international contemporary art in Canada. Tickets are \$3.50.

Sunday Start with Art
John Lyman 1886-1967
"I Live by my Eyes"
Sunday, January 11, 11 am

Behind the scenes

Cultural Attractions Join Forces

The AGO's Walker Court was the setting last October 28 for a press conference announcing an innovative pilot project called *Toronto for the Arts*. For the first time, Metro Toronto's major cultural organizations are joining forces with the tourism/hospitality industry, along with federal and provincial governments, in a special project to draw more US visitors to the city.

Elizabeth Addison, Marketing Manager at the AGO, was one of the key figures in a specially formed committee of marketing managers of several cultural attractions who initiated the project and presented the joint promotion idea to the different levels of government.

Toronto for the Arts is a special package offering the visitor a wide selection of cultural activities in addition to hotel accommodation. The purpose of this cooperative effort is to research the visitor market in US border cities, that include Buffalo, Detroit, and Cleveland. This pilot project is scheduled to run from January to April 1987, and it hopes to draw no less than 15,000 visitors, who, it is projected, will spend \$4 million in Toronto.

Participating cultural organizations include the Art Gallery of Ontario, Canadian Opera Company, CentreStage Company, Premiere Dance Theatre, Royal Ontario Museum, Toronto Symphony, and the National Ballet of Canada.

Selections from the Roger and Myra Davidson Collection
Sunday, February 15, 11 am

Begin your Sunday in the Members' Lounge for a light continental breakfast, followed by a docent tour of the featured exhibition. Tickets are \$5 and must be purchased in advance.

Special Evening for Members

State of Contemporary Art
Thursday, February 12, 8 pm
Begin the evening with wine and cheese and then enjoy a lively panel discussion on contemporary art in Canada, moderated by David Silcox, Deputy Minister of Citizenship and Culture. Tour the Davidson Collection afterwards at 7:15 pm with our excellent docents. Tickets are \$10 and must be purchased in advance.

Shops and Services

Gift Certificates

Valid for one year and available in denominations of \$10, \$25, and \$50. Redeemable in all AGO outlets. Art Rental, The Restaurant, and Membership.

Art Rental and Sales Gallery

Do you have a Christmas cheque burning a hole in your pocket? What a wonderful opportunity to give yourself a really great present by renting or purchasing a work of art from the Art Rental and Sales Gallery. Don't forget that the first 3 months' rental is deductible from the purchase price. A project of the Volunteer Committee.

The Impulse Shop



Cure the January blues! Take an imaginary European tour through The Impulse Shop. World-class shopping at Canadian prices. Choose from Japanese cutlery, European paper, English totes, French fruit bowls, Scandinavian vases, Italian housewares, German cookies, and Swiss baby rattles. Specially reduced items - up to 50% savings on all our marvelous treasures. 10% Members' discount on items not reduced. A project of the Volunteer Committee.

The Jewellery Shop

Cats! Cats! Silver cats, painted cats, cats in hats, cats in windows,

cats to wear and cats to admire - for cat lovers everywhere. Cats on stage now! at the Jewellery Shop. A project of the Volunteer Committee.

The Reproduction Shop

Canada's largest selection of Canadian and international fine art reproductions and modern posters. Leader frames (easy do-it-yourself instant framing), museum mounting, or our fast framing service. 10% Members' discount. A project of the Volunteer Committee.

The Book Shop

End-of-year clearance sale commences Monday, Jan. 12 and includes international catalogues, children's books, 1985 graphic journals, 1986 magazines, 1987 calendars, and hurt books.

Recent markdowns of AGO exhibition catalogues include *Hockney Paints the Stage* and *Leonardo's Drawings for the Last Supper* - now \$10 each.

Audio-Visual Centre

The Edward P. Taylor Audio-Visual Centre offers 35mm slides, media kits, and videotapes on a wide variety of art-related subjects, for educational use throughout Canada, for loan or in-house viewing by appointment.

The Restaurant

The popular main-floor dining room offers a diverse and modern menu. Fully licensed. For reservations call 977-0414, ext. 206 or 279.

The Coffee Shop

A pleasant snack stop on your AGO tour.

Members' Lounge

Meet for drinks or a light luncheon in the elegant room overlooking the Walker Court. Reserved for Members and their guests. A selective menu. Fully licensed. No reservations.

Norma Ridley Reading Room

A quiet space off the Members' Lounge, reserved for reading exhibition catalogues or current art periodicals and magazines.

Membership Desk

Information and service for Members in the lobby. Instant membership renewal, gift memberships and guest passes are available. New memberships are issued and all inquiries about AGO membership are welcomed.

Services for Disabled People

Ramp access through east lobby doors or through lower doors via west-side of ramp; limited number of wheelchairs available; large print floor plan indicating facilities/access; signed Gallery talks for hearing impaired people on the last Saturday of each month at 2 pm.

AGO's Video Newsmagazine

Spectrum Moves Up to TVO

FOR THE PAST YEAR THE ART GALLERY OF ONTARIO HAS been producing a lively, informative television program - distributed through the cable system - showcasing current exhibitions and special events at the Gallery. A year later *Spectrum* is moving up! Starting February 1987, the AGO's video newsmagazine will be reaching an even wider audience on TVOntario, the educational network of the province. The following is a conversation between AGO News (AN) and Henry Dunsmore (HD), Head of Media at the Gallery, and initiator and producer of *Spectrum*.

AN: Why did the Art Gallery of Ontario get involved in television?

HD: Well, there's no question that people are getting more and more of their information and entertainment through television. The Gallery had been producing public service announcements and short 5-minute TV fillers for some years, and it seemed like a natural step for us to get into television programming in a much more serious way. We felt that it was time to let the people out there know what's going on at the Gallery, what kind of programs and exhibitions we have, let them see what goes into the mounting of exhibitions or the restoration of a work of art, or even show how artists work, but do it on their ground - in the living room. So, in November 1985, we started *Spectrum*, a television program with a news magazine format.

AN: Do you feel that *Spectrum* is unique or special in any way among current TV programs?

HD: *Spectrum* is the only television show that takes the viewer behind-the-scenes of a public art gallery. It lets people see and hear artists talk about their work, and concerns about the making of art. It gives them the opportunity to see works of art being restored, handled, hung, talked about. It's an 'arts bulletin board' for what's happening, not only at the AGO, but around the province, and it helps people to break down some of the myths surrounding art galleries. Every time *Spectrum* goes on air, it's an invitation to the viewer to come down and visit the Gallery.

AN: How did the program develop?

HD: As with any television program, it takes a while to get all the bugs worked out, to see who can do what, and to experiment with the



Nick Hector of the Bell Canada A-V Centre and AGO's Henry Dunsmore at work on a new edition of *Spectrum*.

subject until you come up with the right format. *Spectrum* needed to do exactly that. For the first year, we developed our writing style, researched who on staff could handle on-camera duties, and tried different approaches to a variety of subjects. For example, we've gone out to studios to document artists and interview them on their own ground. We travelled to Newfoundland to interview Christopher Pratt and to England to talk to Richard Hamilton. We've had curators discuss their exhibitions and take the viewer behind-the-scenes as the show is being mounted, such as the Vatican Splendour, Lismer, and Harris. We've even tried dramatization with the George Reid exhibition called *Sympathetic Realism*, where an actor portraying the artist acted out Reid's story. In other words, we've put ourselves into a number of different and difficult situations and by experimentation, talent, and lots of long hours and hard work, we've created a program that's informative and entertaining and will maybe attract new audiences to participate in the AGO's programs. On the technical side, we have been extremely fortunate to have the assistance of Bell Canada, who generously allowed us to use their in-house editing facilities, which is a great help.

AN:

HD: Well, it was important for us to lay this groundwork before approaching the commercial broadcasters, so we went ahead and put together six programs for the cable networks

Behind the scenes

AGO Adult Programs Wins Award

The Ontario Museum Association recently announced that the Adult Programs Department, Education Services of the AGO, is a recipient of a 1986 OMA Award for Outstanding Achievement. The Award has been given in recognition of the exhibition *Eye Spy: The Search for Quality in Art*, organized by the Department in the early Fall of 1985, which featured innovative approaches to exhibition design and animation.

Eye Spy, sponsored by ASCOLECTRIC limited, was conceived and developed from the outset to satisfy the public's desire for informative and enjoyable learning experiences in an art gallery context. Using the intriguing field of connoisseurship as the focus for works from the Gallery's collection, an interactive educational process was encouraged in *Eye Spy* through various forms of engaging animation, including a unique system of question-and-answer 'flipper' labels, first-person audio-tapes, and computer games played on a Macintosh supplied by Apple Canada Inc., the first use of this technology out in the galleries.

In response to the award, Peter Gale, Head of Adult Programs, acknowledged the collective efforts of Adult Programs staff as well as the support of the sponsor. "Such recognition by our profession is highly encouraging," Gale stated. "It will reinforce our efforts to make art galleries and museums more stimulating and satisfying for all visitors."

around the province. As you know, their approach is somewhat unorthodox - they don't advertise their programs in the regular TV guides, and they can't guarantee regular time slots, so the first six *Spectrum* shows went to air on a hit-and-miss basis on cable. But as of February, *Spectrum* goes to air on TVOntario and for the first time, we'll have the opportunity to advertise the show, reach a regular audience, and get some positive feedback. At this point we've got a second show for TVOntario lined up for April and if all goes well, we'll be on again in the Fall.

AN: What can we expect to see in the next edition of *Spectrum*?

HD: For the February show we're planning to look at the Alexander & John Robert Cozens exhibition and, in conjunction with that, take a look at the techniques of how watercolour painting should be handled, framed, hung, etc., and discuss some of the dangers one might avoid if they own watercolours. And, with the assistance of Conservator John O'Neill, we'll see what's involved in the restoration of watercolours. *Spectrum* will also look at the major collection of Toronto collectors Roger and Myra Davidson and discuss the process of the hows and whys of collecting art.

So stay tuned... it looks like a great show!

General Information

Admission	
Adults:	\$3.50
Seniors with cards:	\$1.50
Fridays FREE for Seniors	
Students, full-time with cards:	\$1.50
Family (2 adults with children under 19):	\$7
Members	FREE
Children under 12 (unaccompanied):	FREE
Wednesdays, 5:30-9 pm:	FREE
To protect works of art, we ask visitors to major exhibitions to check strollers, backpacks (frontpacks acceptable), large cases, parcels, and umbrellas.	
Membership	
Young Member (age 25 and under):	\$15
Non-Resident	
(100 km beyond Toronto):	\$25
Individual:	\$35
Family/Dual:	\$50
Supporting (tax deductible donation):	\$100

Available at the Membership Desk in the lobby, and by mail or telephone from the Membership Office, Visa, MasterCard, and American Express accepted. Several other categories of contributing annual membership, including the Curators' Circle, are available to recognize donations at higher levels. For information call the Development Office: 977-0414, ext. 292.

Gallery Hours

Tuesday, Thursday, Friday, Saturday and Sunday: 11 am - 5:30 pm; Wednesday: 11 am - 9 pm; Closed Monday (The Restaurant and Shops open).

The Grange Hours

Daily 12-4 pm; Wednesday 12-4 pm and 6-9 pm; Closed Monday.

New Gallery Hours

The Gallery is now closed Thursday nights. Admission will be FREE on Wednesday nights from 5:30-9:00 pm. Closed December 25 & January 1.

Gallery Shops

The Book Shop, The Reproduction Shop, The Impulse Shop, and The Jewellery Shop are open daily 10:30 am - 5:30 pm; Wednesday 10:30 am - 9 pm.

Art Rental and Sales Gallery

Open for viewing regular Gallery hours. Open for business Tuesday to Friday 11 am - 4 pm; Wednesday 11 am - 9 pm; Saturday & Sunday 11 am - 5:30 pm.

Edward P. Taylor Audio-Visual Centre Open Tuesday to Friday from 11 am to 5 pm; Wednesday 8:30 pm.

The Restaurant Luncheon served daily from noon. Dinner served Wednesday 5-8:30 pm.

The Coffee Shop Open Tuesday to Sunday 11 am - 5 pm. Closed Monday.

Members' Lounge

Open to Members and their guests from noon - 5:30 pm; Wednesday from noon - 9 pm. Closed Monday.

Examiners

To protect works of art, we ask visitors not to take lighting units, flashers, or tripods into the galleries. Many works may not be photographed; please check with security guard. All photographs must be for personal use. Thank you for your cooperation.

Address Change

Please inform the Membership Office by Mailing new address with a previous mailing label OR telephoning new address giving your membership number (on mailing label).

How to Order

For tickets, reservations, course registration, information, please:

Address the department specified in Events listing.

Specify date, name of event, and number of tickets.

Indicate your name, address (with postal code) and phone numbers.

Include a stamped, self-addressed envelope for tickets.

Enclose a cheque payable to the Art Gallery of Ontario.

Please do not combine requests or cheques to different departments.

Notice to Members

The Membership mailing list is made available to arts and private sector organizations to circulate information which the Art Gallery of Ontario feels will be of interest to Members.

If you do not wish to receive such material, please advise the Membership Office, giving your Membership number (on mailing label) to withdraw your name from the mailing list for third party use.

Telephone (416) 977-0414

AGO
NEWS

VOLUME 9 NUMBER 1 JANUARY 1987

Publisher Acting Manager, Membership Services Susan Macgillivray

Editor Clara Haggerty

Copy Editor Catherine Van Buren

Design Jackie Young/ink

Layout Marilyn Bonina-Pyper

ISSN 0029-4437

Second Class Mail Registration pending.

AGO NEWS is published eleven times a year by the Art Gallery of Ontario, 317 Dundas Street West, Toronto, M5T 1G4. Telephone: (416) 977-0414.

Photo credits: All pictures in AGO NEWS by the Photographic Services Department of the Art Gallery of Ontario unless otherwise designated.

AGO
NEWS

Art Gallery of Ontario
317 Dundas Street West
Toronto, Ontario
M5T 1G4

The Art Gallery of Ontario is generously funded by the Ontario Ministry of Citizenship and Culture, the Municipality of Metropolitan Toronto, and the Museums Assistance Programmes of the National Museums of Canada; and is supported by its Members and many corporate, foundation, and individual donors.